



Number 1 • 1951

KODAK PHOTO NOTES

For Registered Owners of the Kodak
Reference Handbook and the
Kodak Photographic Notebook

For Solving Difficult Exposure Problems Carry the Pocket Kodak Master Photoguide



HAVE YOU ever puzzled over the exposure for a sunset or night scene? Or worried a little about selecting the right filter for a particular effect? Or maybe wondered about the depth of field when making extreme close-ups?

Of course, when you're home and have plenty of time to check your reference books, it's not difficult to solve "different" types of photographic exposure problems. But what about that vacation, field trip, or Sunday-afternoon ride? Unless you're a walking encyclopedia of photographic knowledge, chances are that you've been without the answer more than once.

You need no longer be caught short. The new *Kodak Master Photoguide*, a sturdy pocket-size booklet meant to be taken with you no matter where you go, contains complete on-the-spot picture-taking information covering every conceivable situation for taking still pictures with black-and-white and color films. It will help you whether or not you use an exposure meter. Its 32 pages are chock-full of practical data on exposure, flash and flood lighting, filters, extreme close-ups, depth of field, copying, night photography, and other essentials of general and special application.

Information in the *Master Photoguide* is logically arranged for quick problem-solving, and the several sections are tab-indexed for rapid reference. Dial computers, tables, and brief text are used whenever possible in each of the sections.

See your Kodak dealer soon for your copy of the *Kodak Master Photoguide*. Priced at \$1.75.



Prices subject to change without notice.

Are You an Instruction-Sheet Thrower-Awayer?

If a Literary Achievement Award should ever be established for writings which take the most time to prepare and which are read the least, we're betting on direction leaflets and instruction manuals to win. Ever watch your neighbor try for an hour to start his new power-mower before he gets out the operating instructions? He abhors the thought of any one telling him how to go about it.

The situation is described graphically in the *Latent Image*, a chatty club bulletin put out by photographer Jack Archibald, Columbus, Ohio. Mr. Archibald has given us permission to quote directly:

"You know about that small slip of instructions that is packed with each package of photographic paper or films? Most of us think of it as just another bit of trash to be consigned to the waste basket. Heck, we know all the answers and by golly we won't stand for any mere manufacturer trying to tell us how to use his product. So we ignore this bit of instruction and proceed according to our own experience or maybe we just experiment.

"It can be said truthfully that many advances in photographic knowledge have been achieved by such experimentation and the average photographer has as much trouble keeping such a secret as he'd have in trying to smuggle daybreak past a rooster. This is all to the good, and all photographers have benefited by the discoveries of the few.

"There are times, however, when this practice backfires, and our prints begin to look as though they had been

washed in the Missouri River at full flood. What do we do? We cuss out the manufacturer and tell all and sundry that his stuff hasn't the quality it used to have. And he must be cutting corners somewhere in order to shave down his overhead, we maintain, so we desert the old stand-by product to flit butterfly-like from this brand to that. This doesn't seem to work either and a comparison of our prints with those that were made a few years back only points up our discouragement.

"It doesn't do a bit of good to beef about our lack of success to our fellow club members either, because we only further confuse the issue. We'll get more inane suggestions than we can shake a stick at, all based upon the other guy's experimentation.

"What should we do about it, we ask. The answer is simple. Dig out the manufacturer's recommendations for the particular product we are using and follow them to a 'T.' He spends thousands of dollars on research on his particular product and you can be assured that he has the right answer. His research is more exhaustive than ours can ever hope to be and by following his suggestions we'll soon get back on the ball."

New Publications

The Complete Book of Lighting

DESCRIBING the latest techniques in indoor and outdoor lighting for black-and-white and color photography, this new addition to the field of picture-taking publications covers a

(Continued on page 7)

Some Tips on How to Stretch the Sheet-Film Supply

THERE'S MORE of it, but it's often harder to get. That's the puzzling paradox that faces many a sheet-film user today. Here's the story:

Occasional shortages in sheet-film supplies are generally due to increased demand — not reduced production. Actually, the production of Kodak Sheet Film has been at an all-time high. Film production facilities have been expanded during the past few years and previous records have been regularly exceeded.

Why, then, do you sometimes have trouble in obtaining all the sheet film you want? The answer is simple — sheet film is being used in larger quantities, by more people, and for additional purposes. Let's take one example — the press. Ten years ago, a large newspaper may have hired 4 or 5 photographers to cover major events. Today, readers are demanding full picture coverage, and that same newspaper may have 10 or 15 photographers on the staff covering many more activities.

The same situation exists in industrial and technical fields, with the

magazines, and in commercial and portrait studios. More photographers are taking more pictures.

You can help to stretch the supply. In the first place, don't use more film than you need. Make every exposure count. Examine your picture-taking and processing techniques critically for improvements you can make to cut waste to a minimum.

Secondly, be prepared to supplement your sheet-film supply with other forms of film. Roll films give excellent quality and can be used either in a roll-film adapter for your present sheet-film camera, or in another camera. If you have a film-pack adapter, you're that much better off.

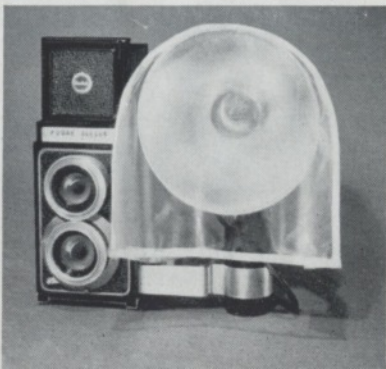
Finally, remember that many films have similar characteristics. If your dealer is temporarily out of your favorite type of sheet film, don't hesitate to make substitutions. Kodak Super Panchro-Press, Type B, Super-XX, and Portrait Panchromatic Films, for example, are alike in many respects, and for most jobs one will be as satisfactory as the others. Good pictures can be made on all Kodak films.

Flash Shots of People Safer With a Kodak 2-Way Flashguard

YOUR CHANCES of having a flash lamp shatter when you fire it are very remote. Still, it *can* happen. To be on the safe side, and to enjoy greater peace of mind when making flash pictures of people, slip a Kodak 2-Way Flashguard over the reflector of your flash holder.

The Flashguard is a plastic cover, shaped to fit over a 5-inch flash re-

flector. It has one matte side and one clear side. The clear side of the guard should face the subject being photographed when normal lighting effects are desired. For softer lighting effects, use the matte side and increase exposure by 50 percent.



WHAT'S NEW?



*a glimpse of some
recent Kodak products
for better photography*

Kodaslide Merit Projector Features Cool Slides

HERE'S good news for slide-makers who worry about projector heat.

The Kodaslide Merit Projector contains unique aluminum heat baffles which, together with the large, efficient, convection-cooling lamp house, keep the slide temperatures considerably below those produced by other projectors. Transparencies will stay flat during projection, insuring consistently sharp screen images.

A further important feature is the unique, vertically operated slide-positioning system. Slides are inserted at the top and withdrawn from the side. The operator can therefore sit beside the projector, away from the light rays emanating from the top of the lamp house. Two sets of springs are incorporated in the slide-positioning mechanism to insure constant focal-plane positioning and centering.

Made of rugged phenolic plastic in an attractive mahogany color, the Merit Projector is styled in crisp, modern lines, with a wide base for complete stability. Sharp, brilliant projected images are assured by the 5-inch $f/3.5$, Lumenized, three-element Kodak Projection Ektanon Lens

with spiral-groove focusing; the 150-watt, standard-voltage, single-contact, bayonet-base projection lamp; and the efficient condenser system.

The front legs can be easily adjusted for elevation from 0 to 10°. The lamp house can be removed for changing the lamp and for cleaning the optical system. An 11-foot cord with switch is provided. The weight is approximately 3½ pounds. List price without case, \$36.50.

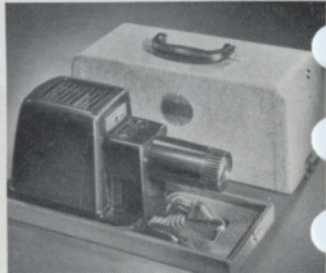
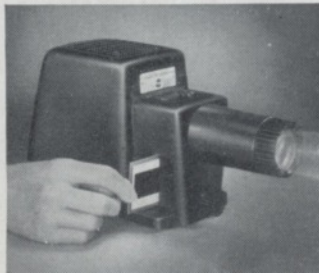
Does Your Handbook Contain The Revised Color Films Section?



If the present Color Films section of your Kodak Reference Handbook is titled "Kodachrome & Kodacolor Films," better replace it with the new Kodak Data Book "Kodachrome Films for Miniature and Movie Cameras." Material on picture taking indoors has been expanded, and new color illustrations have been added, data sheets revised, and references to equipment brought up to date. List price, \$.35.

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Slides are inserted at the top — and withdrawn from the side recess Kodak Carrying Case shown below



Kodacolor Prints Now Available From Kodachrome Transparencies

A BREAK for users of miniature color-reversal films came with Kodak's recent announcement of a Kodacolor negative service. For 55 cents, you can now get a 2½ x 3¼-inch Kodacolor negative from any 24 x 36-mm or 28 x 40-mm color transparency. Regular Kodacolor Prints or Enlargements of excellent quality can be made in any quantity from this negative.

Why order Kodacolor Prints from color transparencies when you can get Kodachrome Prints? It's largely a matter of personal preference and intended use. Kodacolor Prints have borders and square corners, and are somewhat easier to mount in albums. Kodachrome Prints, however, are handy for wallet or purse, and are more resistant to tearing or creasing.

The quality of both types of prints is excellent. Naturally, with two dif-

ferent processes for making color prints, there will be differences in the final product. These are sufficiently small, however, to make variations in subject matter a more dominant factor in determining which type might be slightly more pleasing.

With quantity orders, cost becomes an important consideration. Real savings are possible with the intermediate Kodacolor negative process when more than one color print is desired from a Kodachrome transparency. Included in the following cost-comparison table are Kodachrome Prints 2X, although Kodacolor Prints correspond more closely in size to Kodachrome Prints 3X:

No. of Prints Ordered	Kodachrome Prints		Kodacolor Prints Including Cost of Kodacolor Negative
	2X	3X	
1	\$.76	\$1.01	\$1.04
2	1.52	2.02	1.53
3	2.28	3.03	2.02
4	3.04	4.04	2.51
5	3.80	5.05	3.00
6	4.56	6.06	3.49

Home Movies a "Cinch" With a Brownie Movie Camera

THE BROWNIE Movie Camera is *everybody's* 8mm movie camera. In a matter of minutes, you can teach your family or friends how to use it.

Loading with rolls of 8mm film takes but a few seconds. For use, simply wind the motor, set the lens opening, and press the exposure lever.

The Brownie Movie Camera is equipped with a fast, prefocused Kodak Cine Ektanon Lens, 13mm f/2.7 (Lumenized), and an open-frame sports-type finder. It is attractively finished with polished-metal trim and side panels of tan, scuff-resistant Kodadur covering.

If you're in the market for an economical family-type movie camera, keep in touch with your dealer. At present, the supply of Brownie Movie Cameras is limited and allocations must be made to insure an equitable distribution.

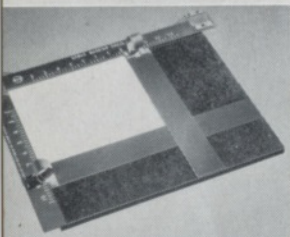
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Kodacraft Roll-Film Tank

A new, lighttight, easy-loading tank for processing 127, 120, 620, 116, and 616 roll films. After loading, all processing can be carried on under normal room illumination. Solutions are added and poured out through a light-trapped opening in the cover. The loading aprons and the tough, chipproof Tenite II tank are resistant to all normal photographic processing solutions.



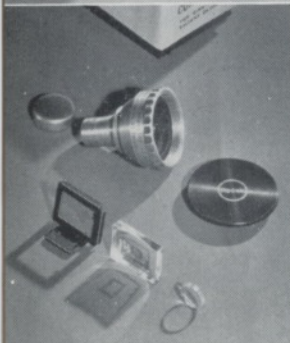
Kodak Masking Easel, 11 x 14

A new enlarging easel, with a unique spring mechanism which permits frictionless adjustment of the masking arms when desired, but prevents movement at other times. The arms lock at right angles to each other to insure square corners. Other features include provision for adjusting margins from $\frac{1}{2}$ to $\frac{3}{4}$ inches, a heavy nonwarpable Masonite Prestwood base, and a quick-release pivoting support for the masking arms.



Kodak Ektar Converter, 25mm to 15mm

For high-quality wide-angle effects with the Kodak Cine Ektar Lens, 25mm $f/1.4$. The lens can be used at full aperture. It is ideal for working in cramped quarters, and makes the coverage of night sports events, indoors or outdoors, more flexible. The relative aperture of the camera lens remains unchanged, even though the effective focal length of the combination is reduced.



Kodak Vuedar Converter, 13mm to 9mm

For wide-angle effects with 8mm movie cameras. Fits the Kodak Cine-Ektanon Lenses, 13mm $f/1.9$ and 13mm $f/2.7$ on the Cine-Kodak Reliant Camera. A kit of parts is supplied to adjust the viewfinder. Like the Ektar Converter, the Vuedar Converter changes the angle of view of the camera lens without affecting the relative aperture. There is no loss of image quality.



Kodak Achromatic Magnifier, 5×

For inspecting either opaque or transparent surfaces. The aluminum lens mount is supported by a translucent plastic skirt to provide shadowless illumination of any photographic print or other opaque surface. It can be focused over a one-half inch movement to adjust for the user's eye. The doublet lens is color corrected, making it particularly valuable for checking registration in color work.

New Publications *(Cont. from page 2)*

wide range of subject matter. Discussing such topics as background illumination, lighting equipment, pictorial subjects, training the eye, and making use of existing light, author Don D. Nibbelink, F.R.P.S., A.P.S.A., an editor of the Eastman Kodak Company, presents the facts in a readable and refreshing manner.

The book contains 250 pages and is illustrated with 120 of the author's pictures, including many comparison pairs of the same subject taken under different lighting conditions. The text is about equally divided in discussing indoor and outdoor subjects. A complete index makes it easy to find the lighting recommendations for any subject type. List price, \$2.95.

Kodak Flexichrome Process

THIS NEW 40-page Kodak Color Data Book gives complete, step-by-step instructions for making Flexichrome prints and coloring them. Working techniques are described in detail and are thoroughly illustrated.

Subjects covered include materials and equipment, negative requirements, making the print, coloring the print, and special applications of the Flexichrome Process. Even the photographer whose experience has been limited to the making of black-and-white enlargements will find this Data Book an excellent introduction to color-print making. At the same time, the book is sufficiently comprehensive to serve as a manual for the professional worker. List price, \$.50.

Free Literature on Special Photographic Subjects

THIS REVISED LIST of free literature includes changes made since the last complete listing in the spring, 1949, issue of Kodak Photo Notes. You are invited to request those articles in which you are particularly interested. When writing, include both the code number and the title of the desired article. Send your requests to the Sales Service Division, Canadian Kodak Sales Limited, Toronto 9, Ontario.

Still Picture Technique

- B10—KODAK PORTRA LENSES AND A TECHNIQUE FOR EXTREME CLOSE-UPS (16 pages)
- C11—COMPOSITION (REPRINT FROM "HOW TO MAKE GOOD PICTURES") (8 pages)
- C29—HOW TO TAKE BIRD PICTURES WITH STILL AND MOVIE CAMERAS (16 pages)
- E39—KODACOLOR ROLL FILM, PRINTS, AND ENLARGEMENTS (16 pages)
- G10—FERROTYPING GLOSSY PRINTS (8 pages)
- G13—THE PAPER NEGATIVE PROCESS FOR PICTORIAL PRINTING (12 pages)
- N3—SIMPLIFIED PHOTOMICROGRAPHY WITH A HAND CAMERA (8 pages)
- O10—RETOUCHING AND SPOTTING NEGATIVES (8 pages)

Chemical Preparations

- H3—KODAK VERSATOL, SELECTOL, SELECTOL-SOFT DEVELOPERS (2 pages)
- H20—KODAK CHEMICAL PROCESSING AIDS (INCLUDES KODAK ANTI-CALCIUM, KODAK ANTI-FOG NO. 1, KODAK ANTI-FOG NO. 2, KODAK ANTI-FOAM, KODAK TESTING OUTFIT FOR STOP BATHS AND FIXING BATHS, KODAK PRINT FLATTENING SOLUTION, KODAK DESENSITIZER, KODAK PHOTO-FLO SOLUTION) (8 pages)

Equipment and Accessories

APPROXIMATE FIELD SIZES AND DEPTH OF FIELD WITH KODAK PORTRA LENSES

B11—135-mm CAMERA LENSES. INCLUDES TABLE: COMBINED FOCAL LENGTH OF CAMERA AND SUPPLEMENTARY LENSES (2 pages)

B18—50- AND 75-mm CAMERA LENSES (2 pages)

B19—100- AND 128-mm CAMERA LENSES (2 pages)

E23—FILTER DATA FOR KODAK COLOR FILMS (8 pages)

K10—A SIMPLE DARKROOM LAYOUT AND EQUIPMENT LIST (2 pages)

K11—PLANS FOR DARKROOM WORKBENCH AND SINK UNITS (4 pages)

Movie Technique and Materials

D23—THE HANDLING, REPAIR, AND STORAGE OF 16mm FILMS (4 pages)

D26—EDITING YOUR HOME MOVIES (8 pages)

D28—EXPOSING MOVIES OUTDOORS (12 pages)

D30—KODAK PORTRA LENS DATA FOR MOVIE CAMERAS (4 pages)

D33—DATA SHEET: CINE-KODAK SUPER-X PANCHROMATIC (8mm AND 16mm) AND SUPER-XX PANCHROMATIC (16mm) FILMS (4 pages)

D37—NOTES ON THE SELECTION AND USE OF CINE-KODAK LENSES (12 pages)

D38—SCREENING YOUR MOVIES (8 pages)

Miscellaneous

C17—NOTES FOR THE PHOTO TRAVELER (12 pages)

C24—NOTES ON TROPICAL PHOTOGRAPHY (16 pages)

E22—PREVENTION AND REMOVAL OF FUNGUS GROWTH ON PROCESSED PHOTOGRAPHIC FILM (4 pages)

J20—MAKING A PHOTOGRAPHIC EMULSION (REPRINT FROM THE BOOK *This Is Photography*) (2 pages)

IS YOUR KODAK REFERENCE HANDBOOK UP TO DATE?

The most recently published *Kodak Reference Handbooks* include the following editions of the various sections: *Lenses* — Third Edition, 1948; *Films* — Fourth Edition, 1947; *Filters* — Copyright 1944 (no edition designation); *Color Films* — Fifth Edition, 1950; *Papers* — Fourth Edition, 1947; *Processing and Formulas* — Fourth Edition, 1947; *Copying* — Fourth Edition, 1947. Some sections (and the corresponding Kodak Data Books) have later printing dates — for example, "Fourth Edition, 1947; First 1950 Printing." Such printings are not major revisions, although they may differ slightly from previous printings. You can bring your *Handbook* up to date by replacing outdated sections with the latest editions of Kodak Data Books on sale at Kodak dealers.

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